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ABSTRACT

This teacher's guide for use in a third-grade French course concentrates on the development of audiolingual skills. Ten lessons, each containing an exposition, dialogue, teaching procedures, and dialogue adaptation, emphasize the use of French during classroom instruction. Lessons include: (1) greetings, identifications, and farewells, (2) some classroom objects, (3) colors, (4) classroom activities, (5) "A Piece of Candy," (6) "Missing Poets," (7) "Getting Ready to Visit Grandmother," (8) "A New Friend," (9) "A Telephone Call and an Invitation," and (10) "A Picnic." Appendixes contain several selections of music, a list of personal names, and a reference list for teachers. For the companion document, see FL 003 595. (RL)

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MLA TEACHER'S GUIDE

# BEGINNING FRENCH IN GRADE THREE

(REVISED EDITION)

A Course of Study Including Methods, Materials, and Aids for Teaching Conversational French to Third-Grade Children

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## PREFACE TO THE REVISION OF 1959

This Teacher's Guide was first prepared in 1955, under the direction of William R. Parker, then Executive Secretary of the Modern Language Association, and under the editorial supervision of Kenneth Mildenberger, then Assistant Director of the Foreign Language Program of the MLA.

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The Guide has now been re-written, shortened, made more concise and more circumscribed; these changes are the result of classroom use by many teachers over a period of years and of many helpful suggestions from similar MLA Guides prepared in other languages, especially in Spanish.

NB

August 1959

# INTRODUCTION

This course of study is planned to enable a competent teacher to teach as much spoken French as an average eight-year-old child can learn with pleasure in a year's time. The guiding principle is the teaching of real French in a real situation, but constant attention has been given to the practical implementation of the broader outcomes, cultural and educational, of second-language study.

Audio-lingual approach. These materials have been designed to develop the pupil's ability to play the part of both hearer and speaker in the normal interchange of spoken language; the ability to read and write has been deliberately set aside for later training.

Third-grade beginning. In general, language specialists and educators have reported that a formal beginning in second-language study is well suited to the third year of many school programs and to the characteristics of eight-year-old children. Therefore this guide begins at that level, though adaptation is possible for a fourth-grade beginning or even later.

Design followed in the construction of the units. What may be called the "molecule of speech," in which someone talks with someone else about something, has been taken as the point of departure in the construction of each unit. In this concept of language study the isolated word or the isolated sentence is not sufficiently significant to be considered by itself. Nothing less than a series of connected utterances that relate the speakers to each other, and to the situation in which they are, will serve the purpose of adequate learning. When the situation to be developed had been chosen, consideration was next given to the messages to be exchanged and to the expression of these messages in authentic French verbal patterns which the pupils are capable of learning. The central focus throughout has been on a living situation which the pupil can understand, identify himself with, and talk about. The situation has determined the words and linguistic patterns to be learned, but at all stages these have been carefully controlled with regard to difficulty, sequence, and quantity.

Format. Each numbered unit is presented in six sections:

1. Exposition. A brief statement in one or two sentences (in English if desired) that set the stage by indicating the who, where, and what of the dialogue about to be presented. It is in no sense a translation, but serves to awaken curiosity, to limit the possibility of what is being referred to, and thus to promote learning.

2. Basic Dialogue. The central focus in the dialogue is on real situations which the pupil can understand and enjoy participating in. The sentences of the dialogue are the basic structural skeleton of the language given the pupils. When these sentences are memorized in a meaningful context through repetitions as a dramatic exercise, they serve as patterns into which grammatically equivalent vocabulary can be substituted. The development of increased skill in making these substitutions results in fluency in the spoken language.

3. Supplement. It is given in this form in order to present useful expressions that would be unwieldy if introduced in dialogue.

4. Procedure. This contains precise directions for presentation in the classroom. These directions result from practices that have been tried and found successful by many competent teachers.

5. Re-entry. It consists of a series of response drills and directed dialogues which review materials learned in preceding units.

Since the objective of this course is competence and quality of performance in a limited area of new learnings, it is assumed that no unit can be satisfactorily learned in less than two weeks; some will probably require three weeks.

In addition to ten numbered units there are two Special Units, namely, "Noël" and "Poisson d'avril." These have been inserted in the sequence in such a way that they will be reached at the appropriate calendar date.

Vocabulary. No additional vocabulary should be given. A sufficient number of words for dealing with the situation in each unit has been included. To add more will be to diminish the quality of learnings in the sound system and the patterns of structure.

Linguistic objectives. Since the guiding principle is the teaching of real French in a situation which is natural to the child, no simplification of the language has at any time been introduced. The utterances are manufactured only in the sense that they have been kept short and situationally confined. Absolutely no restriction of a grammatical or structural orientation has been imposed in the evolution of the dialogues. All utterances are equal in the sight of the child and can be mastered without regard to order of logical complexity so long as they are of no greater complexity of content than the English utterances which he is already capable of making.

The problem of language learning is the acquisition of speech patterns rather than the acquisition of words. "Acquisition" means "mastery as habitual stimulus-response behavior without necessity for conscious thought." The emphasis in this Guide is therefore on the most varied possible manipulation in realistic contexts of only as much vocabulary as can be readily assimilated in the time available. All logical and pedagogical assumptions were taken as subsidiary to that of having the child hear and imitate, at all times, the manners and styles and levels of speech which would be realistic facsimiles of the speech of native French-speaking children of the same age and interest group.

Cultural objectives. One of the primary purposes of the teaching of a second language in the elementary school and one of its main contributions to the child's total growth is the development of broadminded attitudes and the breakdown of monocultural orientation. The culture (in the anthropological sense, the sum of all learned and shared behavior) of the society in which we live can become a limiting factor in the individual's growth; to the narrow-minded person all behavior that does not conform to the pattern into which his own society has molded him may appear "foreign," "odd," or "silly." The child who learns through early immediate experience and before becoming too deeply set in one cultural pattern that there

are different cultures will be less likely to attach the label of oddity or inferiority to anything that does not fit the pattern set by his own society.

Language itself presents a form of cultural pattern, and the active, natural use of a foreign language is, therefore, participation in a cultural pattern different from one's own. It is also very important that the child learn to imagine himself (and to participate freely and naturally) in the situations illustrating another culture. The cultural understanding contributed by foreign language learnings is gained largely through doing and acting within the other culture, not through hearing about it. Thus it is not the purpose of this course to teach the pupil a number of cultural facts about France (primarily the responsibility of the social studies curriculum); nor is the purpose to create admiration for or understanding of one foreign culture in particular (e.g., to form Francophiles). The purpose is to reduce mono-cultural orientation by active, pleasurable participation in a different cultural pattern.

The third grade seems to be an appropriate place to initiate a second language program with this cultural purpose. The eminent specialists in child development, Arnold Gesell and Frances L. Ilg, have noted (in The Child from Five to Ten, New York, 1946, p. 428): "The 8-year-old, although his temperamental traits of individuality are now more marked than ever before, identifies himself with foreign peoples, and foreign cultures."

Language learning and the general curriculum. The study of a second language in the grades might be considered inadvisable if this language experience could not be presented in a way suited to the effective learning potential of children and to the whole curriculum of the school. These matters have had a major influence upon the design of this course of study. First, it recognizes that children learn by doing, and the units constantly relate language learning to stimulating activities. Second, the language learning is made meaningful by focusing throughout on simple living situations which are familiar and interesting to eight-year-olds. Third, the Guide recognizes that the educational growth of the child is a product of the "total situation" and not of just an isolated course of study. In content and activities, this French course seeks to correlate and integrate many other areas of the school program, including art, music, dancing, literature, and arithmetic. But academic values are not the only ones. The study of a second language can raise to a significant degree the child's interest in going to school. Interest polls of children have demonstrated universal delight; and school officials remark that this heightened interest is carried over into the other school work. Home-school relationships are strengthened: children use their new language at home and at play, and parents have found and expressed deep satisfaction in this evidence of substantial learning.

## RECOMMENDED TEACHING TECHNIQUES

Train the ear first. The ear is the dominant organ in the reception and production of speech and should be trained first. The pupil must hear accurately before he can pronounce accurately.

Teach from things, activities, not words. Associations should be established between the new language and objects, qualities, and relationships that appeal directly to the senses. Associations should not normally be made between single words of the second language and single words of the mother tongue.

Use of English. A skilled teacher may successfully conduct every lesson entirely in the second language, and up to the point of diminishing returns, French should be the exclusive medium. If the second language is presented throughout as an entity in itself, and never as an equivalent of English, the latter may be used sparingly without harm when necessity requires. An important point is this: even though the teacher may say an occasional word or expression in English, the pupils should never speak English in the language class. And if English is spoken more than incidentally by the teacher, watch out!

Class tempo and rhythm. The tempo of the language class should be fast and the rhythm should change frequently. Contrasts between old and new material, questions and explanations, class response and individual response, talking and listening, performance by pupils and in turn and at random by show of hands, reference to what can be seen and to what must be imagined--all these will add variety and life to the class.

Two key words: model and reward. The pupil is dependent upon the teacher for every detail of the response he is expected to give. To model every sound, inflection, intonation, rhythm, and gesture of the desired language behavior is the teacher's prime responsibility. The pupil's cooperation and effort will be largely determined by the degree of success he attains in his imitation, and his measure of this success is the reward he receives in the form of praise, approval, or similar recognition. It is important to reward (by approval or acceptance) only the right response. Otherwise, a wrong response may be considered satisfactory, and thus learned. It is often easy to learn wrong responses that are almost right.

Speed of speech. Always speak at normal speed and encourage pupils to do likewise. Not to do so is only too likely to prevent pupils from acquiring real fluency in the language. An acceptable rule is: talk every bit as fast in French as you do in comparable circumstances in English.

Choral speaking. Much of this course is planned for replies by the class as a whole or in groups. For them to profit most from such exercises, the choral response must approximate normal speech in regard to intonation, loudness, rhythm, and, above all, tempo. The teacher should imagine himself the conductor of a choral or instrumental group. The speed of normal colloquial speech in France is quite attainable with practice, even by a large class.

Use of tu and vous. Up to the age of ten, it is quite fitting for the pupil in class to be addressed by the teacher in the second person singular. At the same time, from the age of eight on, it is equally fitting for the teacher to use vous. In the third grade, therefore, either one is acceptable, but the teacher should decide on one or the other and be consistent. When the pupils speak to each other singly they will always say tu; on the other hand, they will always say vous to the teacher and to persons older than themselves. These cultural distinctions are less confusing to children than to grown-ups, and are more quickly learned than may at first appear likely, provided the models are consistent and in keeping with actual practice in France.

Complete sentence answers. Insistence upon a complete statement in every rejoinder made by a student in class does considerable violence to normal speech. Rather than require a forced unnaturalness, better accept a reply that coincides with what one would usually say in the circumstance.

Speak and act. Whenever possible, pupils should do something as they speak. This is of the greatest importance in establishing the normal association between the verbal symbol and the thing, action, quality, or relationship to which it refers.

Let the pupil play teacher. After units have been learned, the pupils may one at a time play the role of teacher. They find this a privilege and a pleasure, and it provides an excellent means of review.

Be thorough. Exhaust the content of each unit before proceeding to the next one. Be sure that the pupils have thoroughly mastered each unit. Teachers inevitably tire of dialogue materials before pupils do.

Keep to the business of the lesson. Don't let the pupils request vocabulary or structure ahead of its appearance in the materials. Direct class discussion within the limits of previously learned materials.

Dramatize. Remember that all the units have good dramatic potentiality. They are essentially action skits, and the extent to which participants (teacher and pupils alike) can realistically identify themselves in the situations will largely determine not only linguistic attainment, but also artistic satisfaction.

Beware of the blackboard! Do not put any French words on the board. Numbers and pictures, yes, but words, no. At this point the pupils should not be concerned about the writing of French; they should master the audio-lingual skills first, as they did in their mother tongue. Writing will come in due time, and it is important not to burden the pupil with spelling rules until he has learned to listen and to speak.

Devices for presentation and practice.[1] In the first presentation of material the teacher's role in providing an acoustic model for the pupils is extremely important. The pupils' imitation of the teacher's model pronunciation is first done chorally rather than individually. The practicing group consists of either the entire class, full-choral practice; half of the class, half-choral practice; or a single row or section of pupils, small group practice.

In the initial stages of practice the pupils speak with less embarrassment as members of a large group, and individual errors are less audible. As the pupils gain in confidence and accuracy, however, the progressively smaller size of the performing group enables them to hear themselves; and the teacher can locate errors and correct them immediately, repeating his model pronunciation of the difficult phrase, and calling for repetition by the entire class.

In directing the pupils' performance, the teacher calls for either single repetition (the pupils repeat the new phrase or sentence once, immediately after the teacher's model pronunciation) or double repetition (the pupils, after hearing the teacher's model, repeat the phrase or sentence two times in quick succession). This double repetition practice forces the pupil to remember, even if only for a few seconds,

the sequence of syllables, the phrase accent, and the melody of the new sentence, and to repeat it under the stimulus of an imprinted mental memory--his own acoustic image. When the teacher is able to switch the form of response from single to double repetition, he doubles the amount of his pupils' "talking experience" with each new phrase or sentence.

Some teachers find it helpful to work out a set of hand gestures to indicate the various types of practice. For instance, one or two fingers can be raised to indicate whether single or double repetition is called for; and a hand gesture such as that used by a musical director may be employed to have the pupils in the full chorus, half-chorus, or small group all start speaking together.

Chain Practice. The teacher should start the practice near where he is standing, and the "chain" should continue through four or five pupil recitations. The teacher starts by directing a question to the first pupil, who answers it and asks the same question of the pupil next to him. The teacher stops the chain practice by saying "Thank you" to the last pupil to recite. Example:

| | |
|---|---|
| Teacher to Pupil: | What's your name? |
| Pupil to Teacher: | My name is_____. |
| Pupil 1 to Pupil 2: | What's your name? |
| Pupil 2 to Pupil 1: | My name is_____. |
| Pupil 2 to Pupil 3: | What's your name? |
| Pupil 3 to Pupil 2: | My name is_____. |
| Teacher: | Thank you. |

Chain drill often provides welcome change of pace, but to be effective it must be done rapidly and only after the questions and answers have been thoroughly practiced. During the chain practice the teacher should listen for mispronunciations. At the end of each series of chain practice he may give a particular sentence with double repetitions to correct mistakes, to break monotony, to involve all the pupils in active speaking practice, and to check for rhythm and speed.

[1]Patricia O'Connor, Prereading Instruction, Circular No. 583, Office of Education, Washington 25, D. C.

## Preliminary Procedures

1. Read the Introduction to this Teacher's Guide carefully, preferably more than once. Plan to reread all or sections of it at intervals during the year. Pay particular attention to the "Recommendations to the Teacher".

2. Read through all sections of all twelve units so that you have an accurate idea of the content of the year's work.

3. Plan to memorize each section of the dialogue and the exercises or drills you intend to present each day. These dialogues are intended to simulate real situations and reading from a manuscript or having recourse to notes detracts from the advantages of this form of presentation.

4. If possible, make a picture file for the whole Guide and collect the objects suggested at the beginning of each Unit. Be sure the pictures are big enough so that everyone will be able to see them. Mount them on tag board or construction paper so that you will be able to stand them on the chalk tray easily if you want to. You may find it convenient to use a flannel board.

5. Before the first class, get a list of the children's names from the classroom teacher and write each child's first name in French on a piece of tag board folded so that it will stand up on his desk. Use a Flo-Master pen or a Magic Marker and print the name in large letters so that you can see it without difficulty. You will need to use these cards until you learn the names.

   If a child's name does not have an equivalent in French, choose one from the list in the Appendix. Some teachers choose one that begins with the same letter and some choose one that is typically French that has no English equivalent. For example, a boy named "Gary" might be called "Gérard"; a girl named "Robin" might be called "Yvonne".

6. Get a map of France that is large enough to put on the wall or a bulletin board. A small French flag, some French coins, a French doll, a béret also help to establish a French atmosphere the first day.

7. You might want to use the first class session to display the map, talk a little about where France is with relation to the community in which you are teaching, how you could get there and how long it would take. Explain that everyone will have a French name for this class. Do not distribute the name cards until you have time to pronounce each name correctly and have the pupil repeat it several times. Tell the children your name, making it clear whether it is Miss, Mrs., or Mr.

8. Always read the <u>Procedures</u> before you start a Unit or the second section of a Dialogue.

9. Plan each class so that you include something from each section of the Unit--dialogue, supplement, dialogue adaptation, and re-entry.

10. Before you teach a song, read the suggestions at the beginning of Appendix 1.

UNIT I

Greetings, Identifications, Farewells

Name cards with pupils' names
Flash cards with numbers

0. Exposition

These are the words and expressions that are used in France when people meet each other, when they ask a person what his name is, and when they say good-bye.

1. Dialogue

| | | | |
|---|---|---|---|
| A. | Mme X. | 1 | Bonjour, mes enfants. |
| | Toute la classe | 2 | Bonjour, madame (monsieur, mademoiselle). |
| | Mme X. | 3 | Comment t'appelles-tu? |
| | Jacques | 4 | Je m'appelle Jacques. |
| | Mme X. | 5 | Comment t'appelles-tu? |
| | Suzanne | 6 | Je m'appelle Suzanne. |
| | Mme X. | 7 | Ah, bon! Au revoir, mes enfants. |
| | Mme X. | 1 | Bonjour, Jacques. |
| | Jacques | 2 | Bonjour, madame. |
| | Mme X. (à la classe) | 3 | Comment s'appelle-t-il? |
| | Toute la classe | 4 | Il s'appelle Jacques. |
| | Mme X. | 5 | Comment s'appelle-t-elle? |
| | Toute la classe | 6 | Elle s'appelle Suzanne. |
| | Mme X. | 7 | Au revoir, mes enfants. A bientôt. |
| | Toute la classe | 8 | A bientôt. |

B. Un, deux, trois, quatre, cinq.
Comptez de un à cinq.
Quel est ce numéro?

2. Procedures

Have each child's name card with his French name on his desk. Greet the children and tell them to repeat, "Bonjour, madame," after you in chorus. Do this several times, using gestures and the phrases encore une fois, toute la classe to elicit the response. Then go to a boy and ask, "Comment t'appelles-tu?" telling him to repeat after you, "Je m'appelle Jacques." Then say, "Bonjour, Jacques," and have him say, "Bonjour, madame," as you shake hands with him. Then go to a girl, do the same thing, and continue around the class. When you are ready to leave say, "Au revoir, mes enfants," and have the class say, "Au revoir, madame." Repeat this procedure until the dialogue is learned. Explain the terms madame, monsieur, mademoiselle by saying, "If I were Mrs. X, you would say to me, Bonjour, madame; if I were Miss Y, you would say to me, Bonjour, mademoiselle; and if I were Mr. Z, you would say to me, Bonjour, monsieur." (In English we say, "Good morning, Mrs. Smith," but the French say only, "Bonjour, madame," omitting the family name.) Be sure that the first section is thoroughly learned before proceeding to the second.

Introduce the second part of the dialogue by greeting one of the boys in the class and then asking, "Comment s'appelle-t-il?" Prompt the class to answer, "Il s'appelle Jacques." Repeat this with each boy in the class. Be sure to include all the boys, making the class aware that you are only speaking of boys. Then point to a girl and say, "Comment s'appelle-t-elle?" prompting the response, "Elle s'appelle Suzanne." Repeat this with all the girls. As you go out say, "Au revoir, mes enfants. A bientôt." and prompt the response, "A bientôt."

Vary the class program by teaching the numbers singly as well as in sequence. Write the digits on the board or use flash cards.

In the course of the first week begin to teach the song, "Monté sur un éléphant." (See Appendix 1.)

3. Dialogue Adaptation

Chain Practice (See Introduction.)

| Pupil | Pupil |
|---|---|
| Je m'appelle Jacques.<br>Comment tu t'appelles? | Je m'appelle Paul.<br>Bonjour, Jacques. |
| Bonjour, Paul. | |

This Unit will probably take about ten days to learn thoroughly. Insist on accurate pronunciation and intonation. If it is necessary to practice a single word or sound, always put it back in context by having the pupil repeat the entire sentence.

## UNIT 2

### Some Classroom Objects

Book, pencil, chalk, ball

0. Exposition

This dialogue points out some classroom objects. When the names are learned the objects are handed to different children who stand and say, "thank you," and "you are welcome."

1. Dialogue

| | | | |
|---|---|---|---|
| A. | Mme X. | 1 | Henri, où est le livre? |
| | Henri | 2 | Voilà le livre. |
| | Mme X. | 3 | Marie, où est le crayon? |
| | Marie | 4 | Voilà le crayon. |
| | Mme X. | 5 | Robert, où est la craie? |
| | Robert | 6 | Voilà la craie. |

| | | |
|---|---|---|
| Mme X. | 7 | Jacqueline, où est la balle? |
| Jacqueline | 8 | Voilà la balle. |
| | | |
| Mme X. | 1 | Henri, lève-toi. |
| | 2 | Voilà le livre. |
| Henri | 3 | Merci, madame. |
| Mme X. | 4 | De rien. |
| | 5 | Donne le livre à Marie. |
| Henri | 6 | Voilà le livre. |
| Marie | 7 | Merci, Henri. |
| Henri | 8 | De rien. |

3. Six, sept, huit, neuf, dix.
   Combien font trois et deux?
   Trois et deux font cinq.

2. Procedures

Put a book on a pupil's desk as you say, "Voilà le livre." Then ask, "Où est le livre?" and prompt the response from the whole class first, then from the individual child. Repeat this with a pencil, a piece of chalk, and a ball.

To practice the dialogue in full chorus, have two pupils come to the front of the room to pantomime the dialogue with you. Say each line two or three times, having the whole class repeat after you each time.

Then divide the class into three parts, having one repeat the teacher's lines, another Henri's, and the other Marie's. Change parts so that everyone learns all the lines.

Then call on individuals to come up front and dramatize the dialogue.

To demonstrate the second part of the dialogue motion for a pupil to get up as you say, <u>lève-toi</u>, hand him the book, prompting the response, <u>merci</u>, adding <u>de rien</u>. Indicate with a gesture that he is to give the book to Marie and prompt the succeeding lines.

Repeat the second part of the dialogue with the other objects from the first section.

Continue teaching the numbers (6-10) singly and in sequence. Begin simple addition using these numbers.

Along with this unit teach the song, "Ainsi Font." (See Appendix 1.)

3. Dialogue Adaptation

| Teacher | Pupil |
|---|---|
| Où est Henri? | Voilà Henri. |
| Où est Marie? | Voilà Marie. |

| Teacher | Pupil |
|---|---|
| Jacques, lève-toi. | |
| Voilà la balle. | Merci, madame. |
| De rien. | |
| Compte de un à dix avec la balle. | Un, deux, trois, etc. |
| Donne la balle à Marie. | |

(Continue the above dialogue with several pupils.)

4. Re-entry

| Question or Command | Response |
|---|---|
| 1 Comment t'appelles-tu? | Je m'appelle Robert. |
| (To class) Comment s'appelle-t-il? | Il s'appelle Robert. |
| 2 Jean, compte de un à cinq. | Un, deux, trois, etc. |
| 3 Jacqueline, quel est ce numéro? | Quatre. |

## UNIT 3

## Colors

Colored pencils
Colored chalk
Colored books
Colored balls

0. Exposition

This dialogue points out the colors of various classroom objects.

1. Dialogue

| | | | |
|---|---|---|---|
| A. | Mme X. | 1 | Où est le crayon (le livre)? |
| | Paul | 2 | Voilà le crayon. |
| | Mme X. | 3 | De quelle couleur est-il? |
| | Paul | 4 | Il est bleu (gris, noir). |
| | Mme X. | 1 | Où est la craie (la balle)? |
| | Marie | 2 | Voilà la craie. |
| | Mme X. | 3 | De quelle couleur est-elle? |
| | Marie | 4 | Elle est blanche (jaune, rouge). |
| | Mme X. | 1 | Georges, montre-moi le livre vert (marron)? (la balle verte) |
| | Georges | 2 | Voilà le livre vert. |
| | Mme X. | 3 | (addressing the class) Est-ce le livre vert? |
| | Classe | 4 | Oui, madame. (Non, madame.) |

B. Onze, douze, treize, quatorze, quinze, seize.

2. Procedures

Hold up a colored pencil as you ask the two questions in the first part of the dialogue and prompt the answers. Continue with several other pencils of different colors to establish the correct pronoun substitution. Do the same thing with a series of books of different colors. Use the colors that are suggested in the text. Have the whole class repeat; have groups alternate the repetition; ask the questions of individuals. Let a child play the part of the teacher, hold up the pencils or books, and ask the questions. Repeat often enough so that the colors are learned and the use of "il" becomes automatic. Do not go on to the feminine nouns until the masculine words have been mastered.

Follow the same procedure with a box of colored chalk and as many different colored balls as you can collect. Use the same colors as in the first section. Repeat the feminine nouns alone until they have been learned thoroughly. Be careful to keep the correct intonation and do not over-stress either the pronoun or the adjective ending.

When both masculine and feminine forms have been learned separately, alternate them. Make corrections quite casually when necessary. Under no circumstances discuss gender or agreement.

For the last section place a group of colored pencils, books, chalk, and balls on a table in front of the class. Ask a pupil to show you a particular object and tell its color. Have the class repeat each line two or three times. Include all the possible combinations. You may want to do the masculine and feminine forms separately before you combine them. As the lines are learned, let individuals take the part of the teacher.

Continue teaching the numbers (11-16) singly and in sequence. Use flash cards and do simple addition.

3. Dialogue Adaptation

| Teacher | Pupil |
|---|---|
| De quelle couleur est le crayon? | Il est bleu. |
| De quelle couleur est le livre? | Il est rouge. |
| De quelle couleur est la balle? | Elle est marron. |
| De quelle couleur est la craie? | Elle est blanche. |

Chain Practice

| Pupil | Pupil |
|---|---|
| Voilà le crayon.<br>De quelle couleur est-il? | Il est vert. |
| Voilà la craie.<br>De quelle couleur est-elle? | Elle est blanche. |

4. Re-entry

| Question or Command | Response |
|---|---|
| 1 Comment t'appelles-tu?<br>Comment s'appelle-t-il?<br>Comment s'appelle-t-elle? | Je m'appelle_____.<br>Il s'appelle_____.<br>Elle s'appelle_____. |
| 2 Robert, compte de un à seize. | Un, deux, trois, etc. |
| 3 Combien font dix et cinq? | Quinze. |
| 4 Où est Pauline?<br>Où est Georges? | Voilà Pauline.<br>Voilà Georges. |
| 5 Marie, donne le crayon jaune à Paul. | Marie: Voilà le crayon jaune.<br>Paul: Merci.<br>Marie: De rien. |
| 6 Georges, montre la craie blanche à Jeanne. | Georges: Voilà la craie blanche. |
| 7 Lève-toi, Janine.<br>Voilà la balle.<br>De rien.<br>Compte de un à douze avec la balle. | Merci, madame.<br>Un, deux, trois, etc. |

## UNIT 4

### Classroom Activities

A piece of chalk
A blackboard eraser

0. Exposition

In this dialogue various children are directed to perform certain routine classroom activities and tell what they are doing.

1. Dialogue

| | |
|---|---|
| A. Mme X. | 1 Où est Henri? |
| Henri | 2 Me voilà, madame.<br>Je suis à ma place. |
| Mme X. | 3 Bon. Lève-toi. |
| Henri | 4 Je me lève. |
| Mme X. | 5 Maintenant assieds-toi |
| Henri | 6 Je m'assieds. |

| | | |
|---|---|---|
| Mme X. | 1 | Georges, vas à la porte (à la fenêtre). |
| Georges | 2 | Je vais à la porte. |
| Mme X. | 3 | Oui, c'est ça.<br>Ouvre la porte. |
| Georges | 4 | J'ouvre la porte. |
| Mme X. | 5 | Ferme la porte. |
| Georges | 6 | Je ferme la porte. |
| Mme X. | 7 | Bon. Retourne à ta place. |

| | | |
|---|---|---|
| Mme X. | 1 | Marie, vas au tableau. |
| Marie | 2 | Je vais au tableau. |
| Mme X. | 3 | Prends la craie. |
| Marie | 4 | Je prends la craie. |
| Mme X. | 5 | Ecris "trois." |
| Marie | 6 | J'écris "trois." |
| Mme X. | 7 | C'est ça. Maintenant efface-le.<br>Retourne à ta place. |

B. Dix-sept, dix-huit, dix-neuf, vingt.
Combien font seize moins dix?
Seize moins dix font six.

2. Procedures

Point to Henri and say, "Voilà Henri. Voilà sa place." Then ask the question, "Où est Henri?" and prompt him to reply. Have the class repeat each response several times after Henri. Continue with the commands, prompting the responses and repetition. In order to make the directions understood, use appropriate gestures in the beginning. As soon as possible, stop using them so that the words themselves will have meaning. Repeat with all the children individually, encouraging the class to prompt if necessary. Whenever some children seem ready, let them play the part of the teacher.

When you have finished the first section, teach the first two questions of the Dialogue Adaptation, asking for class response while the child indicated remains silent.

The same procedures are suitable for the remaining sections of the dialogue. Teach each section separately first. When all three have been mastered, they may be combined in a variety of ways.

Include the appropriate questions from the Dialogue Adaptation as you proceed. For instance, teach the third and fourth questions when you finish the second section, and the last two when you complete the third section.

Continue teaching the numbers (17-20), singly and in sequence. Practice simple subtraction with the numbers learned so far.

With this Unit, teach the song, "Mon Merle". (See Appendix 1.)

3. Dialogue Adaptation

| Teacher | Pupil |
|---|---|
| Où est Henri? | Voilà Henri.<br>Il est à sa place. |
| Où est Hélène? | Voilà Hélène.<br>Elle est à sa place. |
| Où est la fenêtre? | Voilà la fenêtre. |
| Où est la porte?<br>Lucille, vas à la porte.<br>Où va Lucille? | Voilà la porte.<br>Je vais à la porte.<br>Elle va à la porte. |
| Où est le tableau?<br>Jean, vas au tableau.<br>Où va Jean? | Voilà le tableau.<br>Je vais au tableau.<br>Il va au tableau. |
| Pierre, prends la craie.<br>Que prend Pierre?<br>Ecris "sept".<br>Qu'est-ce qu'il écrit? | Je prends la craie.<br>Il prend la craie.<br>J'écris "sept".<br>Il écrit "sept". |

4. Re-entry

| | Question or Command | Response |
|---|---|---|
| 1 | Paul, écris "seize" au tableau<br>(addressing the class) Est-ce "seize"? | J'écris "seize".<br>Oui, madame.<br>Non, madame. |
| 2 | Où est le livre, Jacques?<br>De quelle couleur est-il?<br>Ouvre le livre.<br>Ferme le livre. | Voilà le livre.<br>Il est rouge.<br>J'ouvre le livre.<br>Je ferme le livre. |
| 3 | Suzanne, donne cinq crayons jaunes<br>à Michel. | Suzanne: Voilà cinq crayons jaunes.<br>Michel: Merci.<br>Suzanne: De rien. |
| 4 | Montre-moi la craie verte<br>Montre-moi le crayon blanc.<br>Jacqueline, montre la balle marron<br>à Marcel. | Voilà la craie verte.<br>Voilà le crayon blanc.<br>Voilà la balle marron. |
| 5 | Combien font onze et cinq?<br>Combien font treize et sept?<br>Combien font quinze et trois? | Seize.<br>Vingt.<br>Dix-huit. |

SPECIAL UNIT A

Christmas

(Plan to start this Unit by 1 December)

Picture of a Christmas tree
with decorations, lights,
and a star at the top
Picture of Santa Claus
Picture of a bicycle
Picture of a big doll
Picture of an electric train

0. Exposition

Papa comes in with a Christmas tree and the children help decorate it. Mama asks each child what he wants Santa Claus to bring. Then the children are sent to bed since it is getting late and Santa Claus will arrive soon.

1. Dialogue

| | | | |
|---|---|---|---|
| A. | Papá | 1 | Voilà l'arbre de Noël.<br>Pierre, vas chercher les décorations. |
| | Pierre | 2 | Les voilà, papá. |
| | Monique | 3 | Voilà les bougies. |
| | Jean | 4 | Et voilà l'étoile pour le haut. |
| B. | Pierre | 1 | Ah! Que j'aime la Noël! |
| | Maman | 2 | Qu'est-ce que le Père Noël va t'apporter? |
| | Jean | 3 | Moi, je voudrais une bicyclette rouge. |
| | Maman | 4 | Et toi? |
| | Monique | 5 | Moi, je voudrais une grande poupée. |
| | Maman | 6 | Et toi, Pierre? |
| | Pierre | 7 | Je voudrais un train électrique. |
| C. | Papá | 1 | Bien, mes enfants, il se fait tard. |
| | Maman | 2 | Allez vous coucher tout de suite.<br>Le Père Noël arrive bientôt. |

2. Procedures

Explain the whole dialogue by means of the situation in English. Then teach <u>one scene at a time</u> using the appropriate pictures to identify the new vocabulary first. For example, hold up the picture of a Christmas tree and have the whole group repeat, <u>Voilà l'arbre de Noël</u>, several times; point to the lights and have them repeat, <u>Voilà les bougies</u>; point to the star and have them say, <u>Voilà l'étoile</u>. Then go through the first scene taking all the parts but indicating a change of speaker by giving the name in an aside and by a change of voice. Use actions to illustrate <u>vas chercher</u> and point to the top of the tree for <u>pour le haut</u>. Have the entire group repeat all the lines, then divide the class, having one section be papá, another Pierre, another Monique, etc. Finally, let individuals dramatize the scene in front of the room. When all three scenes have been learned, the whole dialogue should be dramatized by individuals.

In the course of teaching the dialogue, include at least one Christmas carol. The two recommended are, "Il est né, le divin enfant", and "Un flambeau, Jeannette, Isabelle". (See Appendix 1.)

## UNIT 5

### A Piece of Candy

A lollipop

0. Exposition

Marie meets George and shows him a lollipop. George asks if it is for him. She tells him it is and he thanks her. A few minutes later Paul asks George if the lollipop is good and says that he would like to have one too. George tells him to ask Marie. Perhaps she has one.

1. Dialogue

| | | | |
|---|---|---|---|
| A. | Marie | 1 | Bonjour, Georges. |
| | Georges | 2 | Bonjour, Marie. |
| | Marie | 3 | Voilà une sucette. |
| | Georges | 4 | C'est pour moi? |
| | Marie | 5 | Oui, c'est pour toi. |
| | Georges | 6 | Merci, Marie. |
| | Marie | 7 | De rien, Georges. |
| | | | |
| | Paul | 1 | Hmm--elle est bonne, ta sucette? |
| | Georges | 2 | Ah, oui. |
| | Paul | 3 | Moi aussi, je voudrais une sucette. |
| | Georges | 4 | Alors dis-le à Marie. |
| | Paul | 5 | Elle a une sucette? |
| | Georges | 6 | Peut-être! |

B. Quel temps fait-il?
Il fait beau.
Il fait mauvais.

2. Procedures

Dramatize the first half of the dialogue by having two children play the parts of Marie and Georges, giving them the lines. Use gestures to indicate the meaning of moi and toi. Then divide the class into two sections, one to be Marie, the other Georges, and have them repeat the lines in chorus. Alternate parts so that everyone learns the whole dialogue. As soon as individuals are ready, let them perform in front of the class, prompting quickly when necessary.

Explain the situation in the second half of the dialogue in English as suggested in the Exposition. Then repeat the procedures used for the first part. When the second part has been learned, have the two parts done together by individuals

in front of the room. Try to get as much dramatic polish as possible in addition to accurate pronunciation and intonation so that the situational possibilities are fully realized to convey the meaning of the words. Don't let those who know it best repeat it like robots.

Begin to teach the weather expressions on appropriate days. Choose days when the weather is unquestionably good or bad (seven or eight-year-old children have great differences of opinion about in-between cases). Don't get involved in all the variations of the weather at this point; they will be introduced later.

An appropriate song at this time would be, "Meunier, tu dors". Use gestures to illustrate the words. (See Appendix 1.)

3. Dialogue Adaptation

| Teacher | Pupil |
|---|---|
| Où est la sucette? | Voilà la sucette. |
| C'est pour toi? | Oui, c'est pour moi. |
| Est-elle bonne, la sucette? | Oui, elle est bonne. |
| As-tu une sucette? | Oui. (Non.) |
| Jacques, a-t-il une sucette? | Peut-être. |
| Tu voudrais une sucette? | Oui, je voudrais une sucette. |
| Aimes-tu les sucettes? | Oui, j'aime les sucettes. |

4. Re-entry

| | Question or Command | Response |
|---|---|---|
| 1 | Où est Marie? | Elle est à sa place. |
| | Où est Jacques? | Il est à sa place. |
| | Où es-tu? | Je suis à ma place. |
| 2 | De quelle couleur est le crayon? | Il est jaune. |
| | De quelle couleur est la craie? | Elle est blanche. |
| 3 | Comment t'appelles-tu? | Je m'appelle_____. |
| | Comment s'appelle-t-il? | Il s'appelle_____. |
| | Comment s'appelle-t-elle? | Elle s'appelle_____. |
| 4 | Combien font six et six? | Douze. |
| | Combien font onze et cinq? | Seize. |
| 5 | Robert vas au tableau. | Je vais au tableau. |
| | Ecris "quatorze". | J'écris "quatorze". |
| | C'est ça. | |
| 6 | Compte de un à vingt. | Un, deux, trois, etc. |

| | | |
|---|---|---|
| 7 | Hélène, prends le livre.<br>Ouvre le livre.<br>Maintenant ferme-le. | Je prends le livre.<br>J'ouvre le livre.<br>Je ferme le livre. |
| 8 | Jean, dis "au revoir" à Louise.<br>Louise, dis "à bientôt" à Jean. | Au revoir, Louise.<br>A bientôt, Jean. |
| 9 | Où est le crayon? | Voilà le crayon. |
| 10 | Jacques, donne la craie à Robert. | Jacques: Voilà la craie.<br>Robert: C'est pour moi?<br>Jacques: Oui, c'est pour toi. |

## UNIT 6

### Missing Pets

Picture of a policeman
A toy dog
A toy cat
Picture of a parakeet

0. Exposition

A boy who is looking for his dog asks a policeman where he is, but the policeman doesn't know. Another policeman finds him and gives him to the boy. The policeman asks his name and says he is a nice dog.

1. Dialogue

A.

| | | |
|---|---|---|
| Michel | 1 | Pardon, m'sieu l'agent. |
| L'Agent | 2 | Oui, qu'est-ce que c'est? |
| Michel | 3 | Où est mon chien? |
| L'Agent | 4 | Ah, je ne sais pas. |
| Michel | 5 | (runs away, calling) Médor! Médor!<br>Où est Médor? |
| 2e Agent | 1 | Voilà un chien.<br>C'est à toi? |
| Michel | 2 | Oui, c'est à moi, m'sieu l'agent. |
| L'Agent | 3 | C'est un beau chien!<br>Comment s'appelle-t-il? |
| Michel | 4 | Il s'appelle Médor. |
| L'Agent | 5 | Et toi? |
| Michel | 6 | Je m'appelle Michel. |
| L'Agent | 7 | Au 'voir Michel. |
| Michel | 8 | Au 'voir, m'sieu l'agent.<br>Et merci. |

B. Quel âge as-tu?
J'ai huit ans.

2. Procedures

Do one scene at a time. Select one child to act out the conversation with you. Prompt him with Michel's lines while you take the part of the policeman. Repeat the dialogue with two children taking the parts as you prompt. Then have the whole class repeat all the lines several times. Divide the class into two groups and repeat, alternating parts, until most individuals have mastered the first section.

Do the second section the same way. Finally, have the entire dialogue dramatized by individuals. Insist on high standards of performance.

You may vary this dialogue by substituting for the dog a cat named Minet and a parakeet (un perroquet) named Jacquot.

Use the variations in the Dialogue Adaptation as you go along. Indicate whether you want an affirmative or negative answer by nodding or shaking your head.

Use the supplement "Quel âge as-tu?" for chain practice. Do not go around the whole class at one time; five or six repetitions is enough. Conclude it at any time by saying "merci".

Note: Be sure to vary the activity in every class period. Introduce or practice some new material, but not too much. Review something the children know very well, and include dialogue adaptation and re-entry materials as well as dialogues. Reserve a few minutes for a song almost every day. Occasionally let the pupils choose the one they want to sing.

Try to have everyone participate every day according to his abilities. When a child isn't able to answer quickly, tell him what to say at once. Don't let him fumble. Remember that you want him to form a habit which he will use unconsciously.

3. Dialogue Adaptation

| Teacher | Pupil |
|---|---|
| As-tu un chien (chat, perroquet)? | Oui, j'ai un chien.<br>Non, je n'ai pas de perroquet. |
| Comment s'appelle ton chat (chien, perroquet)? | Il s'appelle_____ |
| Combien de perroquets (chiens, chats) as-tu? | Deux. |
| Qu'est-ce que c'est? | C'est un chat. |

| | |
|---|---|
| Ou est l'agent? | Voilà l'agent.<br>Je ne sais pas. |
| Est-ce un beau perroquet? | Oui, c'est un beau perroquet. |
| C'est à toi, ce chat? | Oui, c'est à moi. |
| C'est à toi, ce livre?<br>A qui est-ce? | Non, ce n'est pas à moi.<br>C'est à Louise. |
| C'est à Georges, cette balle? | Oui, c'est à Georges. |
| A qui est-ce? | Non, ce n'est pas à Georges.<br>C'est à moi. |

4. Re-entry

| Question or Command | Response |
|---|---|
| 1 Quel temps fait-il? | Il fait beau. |
| 2 Charles, vas chercher la balle.<br>Compte de un à quinze avec la balle. | Voilà la balle.<br>Un, deux, trois, etc. |
| 3 Charlotte, donne deux crayons à Micheline. | Charlotte: Voilà deux crayons.<br>Micheline: Merci, Charlotte.<br>Charlotte: De rien. |
| 4 De quelle couleur est la sucette?<br>Et la craie? | Elle est verte.<br>Blanche. |
| 5 De quelle couleur est le livre?<br>Et le crayon? | Il est rouge.<br>Gris. |
| 6 Francois, lève-toi.<br>Vas à la porte.<br>Retourne à ta place. | Je me lève.<br>Je vais à la porte.<br>Je retourne à ma place. |
| 7 Nancy, lève-toi.<br>Ouvre la fenêtre.<br>Maintenant ferme-la.<br>Retourne à ta place. | Je me lève.<br>J'ouvre la fenêtre.<br>Je ferme la fenêtre.<br>Je retourne à ma place. |
| 8 Jean, voudrais-tu une sucette?<br>Alors dis-le à Julie. | Oui, madame.<br>Jean: Julie, je voudrais une sucette.<br>Julie: Voilà une sucette.<br>Jean: Merci.<br>Julie: De rien. |

| | | |
|---|---|---|
| 9 | Suzanne, as-tu une bicyclette?<br>De quelle couleur est-elle? | Oui, madame.<br>Elle est bleue. |
| 10 | Anne, as-tu une poupée?<br>Est-elle grande? | Oui, madame.<br>Oui, elle est grande. |
| 11 | Joseph, as-tu un train electrique?<br>Est-il beau, ton train? | Oui, madame.<br>Oui, il est beau. |

## UNIT 7

### Getting Ready to Visit Grandmother

Picture of a family--mother, father, brother, sister,
Picture of a grandmother
Picture of a car

0. Exposition

The family is going to visit grandmother. Maman asks Marie if she and her brother Pierre are ready. Marie is, but Pierre isn't yet. Maman has to tell Pierre, who is upstairs, to hurry. Papa is in the car. Médor, who is outside, cannot go because grandmother doesn't like dogs.

1. Dialogue

| | | | |
|---|---|---|---|
| A. | Maman | 1 | Marie, tu es prête? |
| | Marie | 2 | Oui, maman, me voilà. |
| | Maman | 3 | Et ton frère, où est-il? |
| | Marie | 4 | En haut, maman. |
| | Maman | 5 | Est-il prêt? |
| | Marie | 6 | Non, maman, pas encore. |
| | Maman | 7 | Pierre, dépêche-toi! |
| | Pierre | 8 | Oui, maman, je viens tout de suite. |
| | Pierre | 1 | Me voilà. Où est papa? |
| | Maman | 2 | Dans la voiture avec ta soeur. |
| | Pierre | 3 | Et Médor? |
| | Maman | 4 | Il est dehors. |
| | Pierre | 5 | Il vient avec nous? |
| | Maman | 6 | Mais non! Tu sais, grand'mère n'aime pas les chiens! |

B. Trente, quarante, cinquante, soixante.

2. Procedures

Hold up a picture of a family group which has a mother, father, a boy and a girl. Point to each as you say, "Qui est-ce? Maman, papa, Marie, Pierre. Pierre est le frère de Marie. Marie est la soeur de Pierre." Repeat until

everyone can identify Pierre and Marie as brother and sister.

Explain the situation for the first part of the dialogue as it is presented in the Exposition as far as "Papa is in the car". Dramatize the dialogue, taking all the parts and changing your voice for each, with as much action and as many gestures as possible to insure comprehension. Do this two or three times without having any repetition. Then model each line having the whole class repeat five or six times. Ask for double repetition by holding up two fingers and listen carefully to be sure that the pupils are pronouncing correctly. You may find it advisable to teach only the first four lines before proceeding to repetition of the last four.

Divide the class into three groups, one for maman, one for Marie, one for Pierre. Have the lines repeated several times. Change parts among the groups so that everyone learns all the parts. Have plenty of group repetition.

When the majority of the class has learned the first section, let three individuals dramatize it at the front of the room. Continue with individual dramatizations.

Before introducing the second section, show a picture of a family group with someone who is obviously a grandmother. Have the class repeat, "C'est la grand'mère de Pierre. C'est la grand'mère de Marie." Show a picture of a car and repeat, "C'est une voiture." Then use the rest of the Exposition to explain the situation once in English. Dramatize the dialogue two or three times yourself; have plenty of repetition by the whole class; divide the class into two groups and have them repeat, changing parts often; let individuals dramatize the second section. Finally, have the whole dialogue dramatized in front of the class. Encourage the children to use gestures and to speak clearly and loud enough to be heard.

Spend a few minutes every day on numbers. Teach 21-30, then 31-40, 41-50, 51-60. Be sure to drill the numbers singly as well as in sequence. Do addition and subtraction that they can do mentally.

Introduce the dialogue adaptation as appropriate for a few minutes each day. For example, use the suggested questions about brothers while doing the first section and the ones about sisters with the second section.

Cue an affirmative or negative answer by nodding or shaking your head.

Have a chain practice with any of the question-responses in the Dialogue Adaptation. Don't go too far with one. Five or six is usually enough; then change the question.

When you do not get an answer or when you do not get the answer you want in the Dialogue Adaptation or the Re-entry, do not hesitate to supply it and call for several repetitions. For instance, you will have to cue "Oui, je viens avec vous" and "je l'efface."

If everyone has forgotten "il se fait tard", remind them by repeating the last section of the Christmas dialogue.

3. Dialogue Adaptation

| Teacher | Pupil |
|---|---|
| As-tu un frère? | Non, je n'ai pas de frère.<br>Oui, j'ai un frère. |
| Quel âge a-t-il? | Il a _____ans. |
| Comment s'appelle-t-il? | Il s'appelle_____. |
| Combien de frères as-tu? | J'ai_____frères. |
| Comment s'appellent-ils? | Ils s'appellent_____<br>et_____. |
| Où es-tu, Louise? | Me voilà, madame. |
| Es-tu prête? | Oui, madame, je suis prête. |
| Es-tu prêt, Jean? | Non, madame, je ne suis pas prêt.<br>Non, madame, pas encore. |
| As-tu une soeur? | Non, je n'ai pas de soeur.<br>Oui, j'ai une soeur. |
| Comment s'appelle-t-elle? | Elle s'appelle_____. |
| Quel âge a-t-elle? | Elle a_____ans. |
| Combien de soeurs as-tu? | Je n'ai pas de soeurs.<br>J'ai_____soeurs. |
| Comment s'appellent-elles? | Elles s'appellent_____<br>et_____. |
| As-tu une voiture? | Non, je n'ai pas de voiture.<br>Oui, j'ai une voiture. |
| De quelle couleur est-elle? | Elle est_____. |
| Est-elle grande? | Oui, elle est grande.<br>Non, elle n'est pas grande. |
| As-tu une grand'mère? | Oui, j''ai une grand'mère.<br>Non, je n'ai pas de grand'mère. |
| Aimes-tu les chiens?<br>(les chats,les perroquets) | Oui, j'aime les chiens?<br>Non, je n'aime pas les chats. |
| Est-ce que ta grand'mère<br>(ton papa, ta maman, ton frère,<br>ta soeur) aime les chiens? | Oui, ma grand'mère aime les chiens?<br>Non, mon papa n'aime pas les perroquets. |
| (To the class) Est-ce que sa grand'mère aime les chiens? | Non, madame, sa grand'mère n'aime pas les chiens. |

| Teacher | Pupil |
|---|---|
| Est-ce que son papa aime les chiens? | Oui, madame, son papa aime les chiens. |
| Viens-tu avec nous? | Oui, je viens avec vous. |

4. Re-entry

| | Question or Command | Response |
|---|---|---|
| 1 | Montre-moi un crayon.<br>De quelle couleur est-il?<br>Est-il grand? | Voilà un crayon.<br>Il est_____.<br>Non, il n'est pas grand. |
| 2 | Aimes-tu les sucettes? | Oui, madame, j'aime les sucettes. |
| 3 | C'est à toi, ce livre? | Oui, c'est à moi. |
| 4 | C'est à Guillaume, cette balle?<br>A qui est-ce? | Non, ce n'est pas à Guillaume.<br>C'est à _____. |
| 5 | Edouard, vas au tableau.<br>Ecris "vingt".<br>Est-ce "vingt"?<br>Retourne à ta place. | Je vais au tableau.<br>J'écris "vingt".<br>Oui, c'est "vingt".<br>Je retourne a ma place. |
| 6 | Jeanne, efface-le.<br>C'est ça.<br>(To the class) Que fait-elle? | Je l'efface.<br><br>Elle efface le "vingt". |
| 7 | Est-ce qu'il se fait tard? | Oui, il se fait tard.<br>Non, il ne se fait pas tard. |
| 8 | Est-ce que le Père Noël arrive bientôt? | Non, le Père Noël n'arrive pas bientôt. |
| 9 | Combien font treize moins sept?<br>Combien font dix et quatre? | Treize moins sept font six.<br>Dix et quatre font quatorze. |
| 10 | Comment s'appelle le perroquet?<br>Et le chat?<br>Et le chien? | Il s'appelle Jacquot.<br>Minet.<br>Médor. |

UNIT 8

A New Friend

Picture of a small house with
a black roof and a red chimney
A calendar

0. Exposition

Marie and John meet on the street. They say "hello" and "how are you" and John introduces his friend Jacques to Marie. Marie asks Jacques where he lives. He tells her that he lives in the small white house on the right (or left) of Bergerac Street. Marie knows the one. It has a black roof and a red chimney. Jacques invites her to come to visit him some day and she says she would like to.

1. Dialogue

A.

| | | |
|---|---|---|
| Marie | 1 | Bonjour, Jean. |
| Jean | 2 | Bonjour, Marie. |
| Marie | 3 | Comment vas-tu? |
| Jean | 4 | Bien, merci, et toi? |
| Marie | 5 | Très bien, merci. |
| Jean | 6 | Je voudrais te présenter mon ami, Jacques. |
| Marie | 7 | Bonjour, Jacques. |
| Jacques | 8 | Bonjour, Marie. |

| | | |
|---|---|---|
| Marie | 1 | Où habites-tu, Jacques? |
| Jacques | 2 | 15 rue Bergerac. |
| Marie | 3 | Quelle maison? |
| Jacques | 4 | C'est la petite maison blanche à droite (à gauche). |
| Marie | 5 | Ah, oui, je la connais. |
| | 6 | Elle a un toit noir et une cheminée rouge. |
| Jacques | 7 | C'est ça. Viens me voir un jour. |
| Marie | 8 | Avec plaisir! |

B. Les jours de la semaine sont:
lundi, mardi, mercredi, jeudi, vendredi, samedi, dimanche
C'est aujourd'hui mercredi.
Il y a sept jours dans la semaine.

2. Procedures

Use the first sentence of the Exposition to explain the situation in the first section. Ask two children to come to the front of the room and prompt their lines. Have the whole class repeat after each child. Do this with two more pairs of children and then have the whole class repeat the lines several times. Indicate by holding up two fingers that you want double repetition some times. A line as long as "Je voudrais te présenter mon ami, Jacques." will need to be broken up. Build it up <u>from the end</u> by meaningful parts. Pronounce each part and have it repeated by the class. After the entire sentence has been built up in this way, practice it with double repetitions.

Example:

1. _____Jacques.
2. _____mon ami, Jacques.
3. _____te présenter mon ami, Jacques.
4. Je voudrais te présenter mon ami, Jacques.

Divide the class into two groups for further repetition by parts. If you divide by boys and girls, change the order of the names so that everyone learns all the lines.

Finally, have individuals do the dialogue in front of the class and be sure that they shake hands when introduced.

Before starting the second section of the Dialogue show the picture of the house and have the class repeat: "C'est une maison. C'est une petite maison. Voilà le toit. Voilà la cheminée." until they learn them. Use gestures to explain "à droite" and "à gauche." Then explain the situation as presented in the Exposition. Repeat the whole section yourself two or three times using gestures and changing your voice to make the meaning clear. Have the entire class repeat all the lines several times. Use double repetition and build up the long lines from the end. Have half the class take one part and half the other. Listen carefully for correct pronunciation and intonation. Change parts often until individuals are ready to do it alone. Prompt them quickly if they forget a line. Finally, have both sections given in front of the class and strive for a polished performance.

Every day during the first week take time to teach "C'est aujourd'hui lundi," etc. Point to the day--not the date--on the calendar as you say it. The second week repeat this but add: "Les jours de la semaine sont_____," pointing to them on the calendar.

When you do the Dialogue Adaptation explain the use of "et vous" to an adult and "et toi" among the pupils. Have a chain practice which you interrupt at intervals to make the distinction.

Have a chain practice with the introductions letting one pupil introduce the one in front of him to the one in back of him. They should shake hands. Do not go around the whole class at once. Four or five a day is good.

When you ask for the address, let all Drives, Lanes, Avenues, etc. become "rue."

3. Dialogue Adaptation

| Teacher | Pupil |
|---|---|
| Bonjour, Jeanne. | Bonjour, madame. |
| Comment vas-tu? | Bien, merci, et vous? |
| Bien, merci. | |

| Pupil | Pupil |
|---|---|
| Bonjour, Henri.<br>Comment vas-tu?<br>Bien, merci. | Bonjour, Charles.<br>Bien, merci, et toi? |
| Je voudrais te présenter mon ami, Adèle.<br>Bonjour, Charlotte. | Bonjour, Adèle. |
| Où habites-tu, Pierre? | 30 rue Main. |
| Est-ce que ta maison est grande ou petite? | Grande. |
| Ta maison, est-elle à droite ou à gauche? | A gauche. |
| De quelle couleur est ta maison?<br>De quelle couleur est le toit?<br>Et la cheminée? | Elle est grise.<br>Il est bleu.<br>Noire. |
| Connais-tu la maison de Georges? | Oui, madame, je la connais.<br>Non, madame, je ne la connais pas. |
| Quel jour est-ce aujourd'hui? | Jeudi. |
| Combien de jours y a-t-il dans une semaine? | Sept. |

4. Re-entry

| | Question or Command | Response |
|---|---|---|
| 1 | Prends la craie et écris "40" au tableau.<br>C'est ça. | J'écris "40". |
| 2 | Où est Médor? | Il est dehors. |
| 3 | As-tu un chien?<br>Comment s'appelle-t-il?<br>Où est-il maintenant? | Oui, madame, j'ai un chien.<br>Il s'appelle_____.<br>Il est à la maison. |
| 4 | Quel temps fait-il aujourd'hui? | Il fait beau aujourd'hui. |
| 5 | Où es-tu? | Me voilà, madame.<br>Je suis à ma place. |
| | Où est Albert? | Il est à sa place.<br>Le voilà. |
| | Où est Denise? | Elle est à sa place.<br>La voilà. |
| 6 | Lève-toi, Paul.<br>Dis à Jeanne qu'elle se dépêche. | Je me lève.<br>Paul: Dépêche-toi, Jeanne. |
| | Bon. Maintenant assieds-toi. | Jeanne: Je viens tout de suite.<br>Je m'assieds. |

| | Question or Command | Response |
|---|---|---|
| 7 | De quelle couleur est ta voiture?<br>Est-elle grande? | Elle est verte.<br>Non, elle n'est pas grande.<br>Elle est petite. |
| 8 | Combien de soeurs as-tu? | J'ai_____soeurs.<br>Je n'ai pas de soeurs. |
| 9 | Voilà un crayon jaune.<br>C'est à toi? | Oui, c'est à moi. |
| 10 | Voilà une craie.<br>Est-elle blanche?<br>De quelle couleur est-elle? | Non, elle n'est pas blanche.<br>Elle est jaune. |

## SPECIAL UNIT B

### Le Poisson d'Avril

(This Unit should be started a week before 1 April.)

A paper fish with a string and pin on it
A calendar

0. Exposition

French children play jokes on people on the first of April much as we do. They draw a fish, cut it out, and try to pin it on someone's back. If they succeed they shout that the April fish has been caught. This is because many of the fish that swim up the rivers early in the spring get caught. In this dialogue Georges and Yvette make some fish the night before April first. They catch their parents the next morning before they go to school.

1. Dialogue

| | | | |
|---|---|---|---|
| A. | Georges | 1 | Que fais-tu, Yvette? |
| | Yvette | 2 | Je dessine un poisson. |
| | Georges | 3 | Un poisson? Mais pourquoi? |
| | Yvette | 4 | Pour demain, le premier avril. |
| | Georges | 5 | Ah, oui! Moi, je vais dessiner deux poissons--un grand et un petit. |
| | (The next morning) | | |
| | Georges et Yvette | 1 | Au revoir, Papa. Au revoir, Maman.<br>(They each hook a fish on their parents' backs.) |
| | Papa et Maman | 2 | Au revoir, Georges. Au revoir, Yvette.<br>(Maman touches her back, feels the paper fish. Papa does the same.) |

| | | |
|---|---|---|
| Papa et Maman | 3 | Mais, qu'est-ce que c'est? |
| Georges et Yvette | 4 | Attrape le poisson d'avril! |
| | 5 | Attrape le poisson d'avril! |

2. Procedures

Explain the way April Fool's Day is celebrated by French children. Have the children repeat "C'est un poisson" as you hold up a paper fish. Point to the first of April on the calendar and have them repeat "C'est le premier avril." Explain "demain" by using the days of the week. "C'est aujourd'hui lundi. Ce sera demain mardi" as you point to the calendar. Let two children act out the first part of the dialogue as you prompt the lines. Have them repeated in chorus by the whole class, then in two groups, then by individuals. Do the second part the same way and then have the whole dialogue performed by individual pupils.

## UNIT 9

### A Telephone Call and an Invitation

Two toy telephones
Picture of a kitchen
Picture of an Erector set
Picture of a boy's room
Picture of a girl's room

0. Exposition

George calls John on the telephone and asks him to come over to play right away. John says he will see him in a little while. He gets to George's house, asks how everything is, and where his mother is. She is in the kitchen getting a snack ready for them. John asks what they can play with and George suggests that they go to his room to play with the Erector set or the electric train. John agrees.

1. Dialogue

A.

| | | |
|---|---|---|
| Jean | 1 | Allô, Allô! |
| Georges | 2 | Ici Georges. Qui est là? |
| Jean | 3 | C'est moi, Jean. |
| Georges | 4 | Viens jouer avec moi! |
| Jean | 5 | Tout de suite? |
| Georges | 6 | Oui, tout de suite! |
| Jean | 7 | Bon, j'arrive. A tout à l'heure. |
| Georges | 8 | A tout à l'heure. |

| | | |
|---|---|---|
| Jean | 1 | Salut! |
| Georges | 2 | Ah, te voilà. |
| Jean | 3 | Ça va? |
| Georges | 4 | Oui, ça va bien. |

| | | |
|---|---|---|
| Jean | 5 | Où est ta maman? |
| Georges | 6 | Dans la cuisine. Elle nous prépare un goûter. |
| Jean | 7 | Chic alors! A quoi est-ce qu'on joue? |
| Georges | 8 | On peut jouer avec le mécano (le train électrique). (les jeunes filles - à la poupée!) |
| | 9 | Allons dans ma chambre. |
| Jean | 10 | D'accord. |

B. Soixante et un, soixante-deux, etc.
Soixante-dix, soixante-onze, soixante-douze, soixante-treize, soixante-quatorze, soixante-quinze, soixante-seize, soixante-dix-sept, soixante-dix-huit, soixante-dix-neuf

2. Procedures

With a toy telephone, teach "c'est un téléphone." Explain the situation for the first section of the dialogue. Using the toy telephones, choose one child to play the part of John while you take that of George. Prompt John's lines. Have the class repeat all the lines several times, sometimes with double repetition. Assign parts to two groups and repeat five or six times, changing parts each time. Have individuals go through the conversation using the telephones.

Use the pictures of the kitchen, the bedrooms, and the Erector set to teach "c'est la cuisine," "c'est une chambre," and "c'est un mécano." Use the Exposition to explain the second half of the dialogue. Choose a child to be George while you take John's part. Proceed with the repetition from the entire class to two groups, to individuals. Have both parts of the dialogue done together as a finished production. When the conversation is between two girls change "avec le mécano" to "à la poupée."

Spend a few minutes every day teaching the numbers from 60-79.

Use the Dialogue Adaptation as you learn the dialogue and have some re-entry drill every day.

Teach the song Il était un petit navire. (See Appendix 1.)

3. Dialogue Adaptation

| Pupil | Pupil |
|---|---|
| (Answering telephone) Allô, Allô! C'est moi, Charles. | Ici Robert. Qui est là? |
| **Teacher** | **Pupil** |
| Vas-tu jouer avec Hélène? | Oui, je vais jouer avec Hélène.<br>Non, je ne vais pas jouer avec Hélène. |
| As-tu un téléphone? | Oui, j'ai un téléphone. |
| De quelle couleur est-il? | Il est noir. |

| | |
|---|---|
| Combien de téléphones y a-t-il dans ta maison? | Il y a deux téléphones. |
| Où est ta maman? | En haut.<br>Elle est à la maison.<br>Dans la cuisine. |
| Qu'est-ce que maman prépare dans la cuisine? | Un goûter. |
| Est-il bon, ton goûter? | Oui, il est bon. |
| As-tu un mécano? | Oui, j'ai un mécano. |
| (un train électrique, une poupée) | Non, je n'ai pas de train électrique. |
| Où peut-on jouer? | On peut jouer dans la chambre. |
| Joues-tu dans ta chambre? | Oui, madame, je joue dans ma chambre.<br>Non, madame je ne joue pas dans ma chambre. |
| Joues-tu dans la cuisine? | Non, je ne joue pas dans la cuisine. |
| Où est ta poupée? | Dans ma chambre. |
| Quel est ce numero? | Soixante-quinze. |

4. Re-entry

| | Question or Command | Response |
|---|---|---|
| 1 | Combien de jours y a-t-il dans une semaine? | Il y a sept jours dans une semaine. |
| 2 | Quel jour est-ce aujourd'hui?<br>Et demain? | C'est aujourd'hui mardi.<br>Ce sera demain mercredi. |
| 3 | Compte de soix ante à soixante dix-neuf. | Soixante, soixante et un, etc. |
| 4 | Quel âge as-tu? | J'ai_____ans. |
| 5 | Quel temps fait-il? | Il fait mauvais. |
| 6 | Montre-moi un crayon.<br>De quelle couleur est-il? | Voilà le crayon.<br>Il est gris. |
| 7 | Montre-moi une craie.<br>De quelle couleur est-elle? | Voilà la craie.<br>Elle est blanche. |
| 8 | Comment s'appelle ton frère? ta soeur? | Il s'appelle_____.<br>Elle s'appelle_____. |
| 9 | Dis à Marie qu'elle se lève.<br>Maintenant qu'elle s'asseye. | Lève-toi, Marie.<br>Assieds-toi, Marie. |
| 10 | Qui voudrait une sucette?<br>De quelle couleur? | Moi, je voudrais une sucette.<br>Rouge. |
| 11 | Qu'est-ce qu'on dit le premier avril? | Attrape le poisson d'avril. |

| | Question or Command | Response |
|---|---|---|
| 12 | Robert, vas au tableau.<br>Dessine une maison--avec une cheminée, une porte et trois fenêtres.<br>Bon. Retourne à ta place. | Je vais au tableau.<br><br>Je retourne à ma place. |

## UNIT 10

### A Picnic

A picnic basket
Picture of a tree
A clock face with movable hands
A toy boat
Picture of a sandwich, a Coke, a watermelon
A glass of water
Picture of a lake

0. Exposition

This conversation takes place at the edge of a lake where the family has gone for a picnic. Maman tells John to put the picnic basket under the tree because they aren't going to eat until two o'clock. Jacqueline wants to play ball, but John wants to play with his boat. Papa tells them to come back soon. When lunch is ready, they have sandwiches and coke. John goes to get the watermelon which is in the water. Maman tells him not to get wet.

1. Dialogue

A.

| | | |
|---|---|---|
| Maman | 1 | Mets le panier là-bas. |
| Jean | 2 | Où, maman? |
| Maman | 3 | Sous l'arbre. |
| Papa | 4 | A quelle heure va-t-on manger? |
| Maman | 5 | A deux heures. |
| Jacqueline | 6 | Jouons à la balle maintenant. |
| Jean | 7 | Non, jouons avec mon bateau. |
| Papa | 8 | Revenez bientôt. |
| | | |
| Les enfants | 1 | Nous voilà. On va manger maintenant? |
| Maman | 2 | Oui, mes enfants. Tout est prêt. |
| Papa | 3 | Voilà un sandwich, Jean. |
| | 4 | Prends un coca-cola, Jacqueline. |
| Jacqueline | 5 | Où est la pastèque, Papa. |
| Papa | 6 | Dans l'eau, au bord du lac. |
| Jean | 7 | Je vais la chercher. |
| Maman | 8 | Attention! Ne te mouille pas. |

B. Quelle heure est-il (une heure, deux heures, etc.)

2. Procedures

Start this Unit with the Supplement. Fix the hands of the clock at one o'clock; ask "Quelle heure est-il?" and have the children repeat "il est une heure." Then, "il est deux heures." Explain the situation in the first section of the Dialogue and use the pictures and objects to teach "c'est un panier," "c'est un arbre," "c'est un bateau." Have some children come up to take the parts of Jean, papa, and Jacqueline while you take the part of maman. Dramatize the conversation, prompting the lines. Repeat two or three times with different children while the others listen. Conduct the repetition as usual, with full-choral and group responses and single and double repetition.

Each day add a couple of hours to the drill on telling time.

When the first part is learned, use the pictures to teach "un sandwich, un coca-cola, un lac" and "l'eau." Teach the second part by dramatization and repetition. Finally, have individuals do the whole dialogue.

Teach the song Il était un bergère. (See Appendix 1.)

3. Dialogue Adaptation

| Teacher | Pupil |
|---|---|
| Montre-moi le panier.<br>Est-il grand? | Voilà le panier.<br>Oui, il est grand. |
| A quelle heure manges-tu? | A douze heures. |
| As-tu un bateau?<br>De quelle couleur est-il?<br>Est-il grand ou petit? | Oui, j'ai un bateau.<br>Il est rouge.<br>Petit. |
| Aimes-tu jouer à la balle? | Oui, j'aime jouer à la balle. |
| Joues-tu avec ton frère; ta soeur, ou ton ami? | Je joue avec mon ami. |
| Aimes-tu jouer avec un bateau?<br>Avec qui joues-tu? | Oui, j'aime jouer avec un bateau.<br>Je joue avec ma soeur. |
| Est-ce que papa joue à la balle?<br>Est-ce que maman joue avec le bateau? | Oui, papa joue à la balle.<br>Non, maman ne joue pas avec le bateau. |
| C'est a toi, le bateau? | Oui, c'est à moi.<br>Non, ce n'est pas à moi. |
| Aimes-tu les sandwiches? le coca-cola? la pastèque? | Oui. (Non.) |

| | |
|---|---|
| Vas-tu au lac? | Oui, je vais au lac. |
| Prends-tu une pastèque? | Non, je ne prends pas une pastèque. |
| Est-ce que le chien va au lac? | Non, le chien ne va pas au lac. |

4. Re-entry

| | Question or Command | Response |
|---|---|---|
| 1 | Où habites-tu? | 15 rue Union. |
| 2 | Comment vas-tu aujourd'hui, Louis. | Je vais bien, merci, et vous? |
| 3 | Connais-tu l'agent? | Oui, je le connais. |
| 4 | Charles, présente Paul à Robert. | Robert, je voudrais te présenter mon ami Paul.<br>Robert: Bonjour, Paul.<br>Paul: Bonjour, Robert. |
| 5 | Où est la porte, à droite ou à gauche? | A gauche. |
| 6 | Y a-t-il des poissons dans le lac? | Oui, il y a des poissons dans le lac. |
| 7 | Prends la craie et écris "79". | J'écris "79". |
| 8 | Nancy, dis à Louise qu'elle vienne te voir un jour. | Nancy: Viens me voir un jour, Louise.<br>Louise: Avec plaisir. |
| 9 | Hélène, dis "ça va?" à Michel. | Hélène: Ça va, Michel?<br>Michel: Ça va bien. |
| 10 | Tu voudrais un goûter? | Oui, je voudrais un goûter. |
| 11 | Où est-ce que maman prépare le goûter? | Dans la cuisine. |
| 12 | Vas au tableau et dessine un arbre. Un bateau. Une pastèque. | |
| 13 | De quelle couleur est la pastèque? | Elle est verte. |
| 14 | Est-ce qu'il se fait tard?<br>Au 'voir, mes enfants.<br>A bientôt. | Oui, il se fait tard.<br>Au 'voir, madame.<br>A bientôt. |

APPENDIX 1

MUSIC

To teach a song:

1. Explain briefly in English what the song is about.

2. Play or sing it all the way through while the children listen.

3. Have the whole class repeat the words after you, phrase by phrase, without singing, but in the rhythm in which they are to be sung.

4. Have as much of the song as you plan to teach repeated several times by all the children.

5. Play or hum the tune and have everyone sing softly at first until he is familiar with both the words and the music.

6. Divide the class into sections and have them sing separately so that you can hear and correct mistakes in pronunciation.

7. Use gestures or dancing activities whenever appropriate.

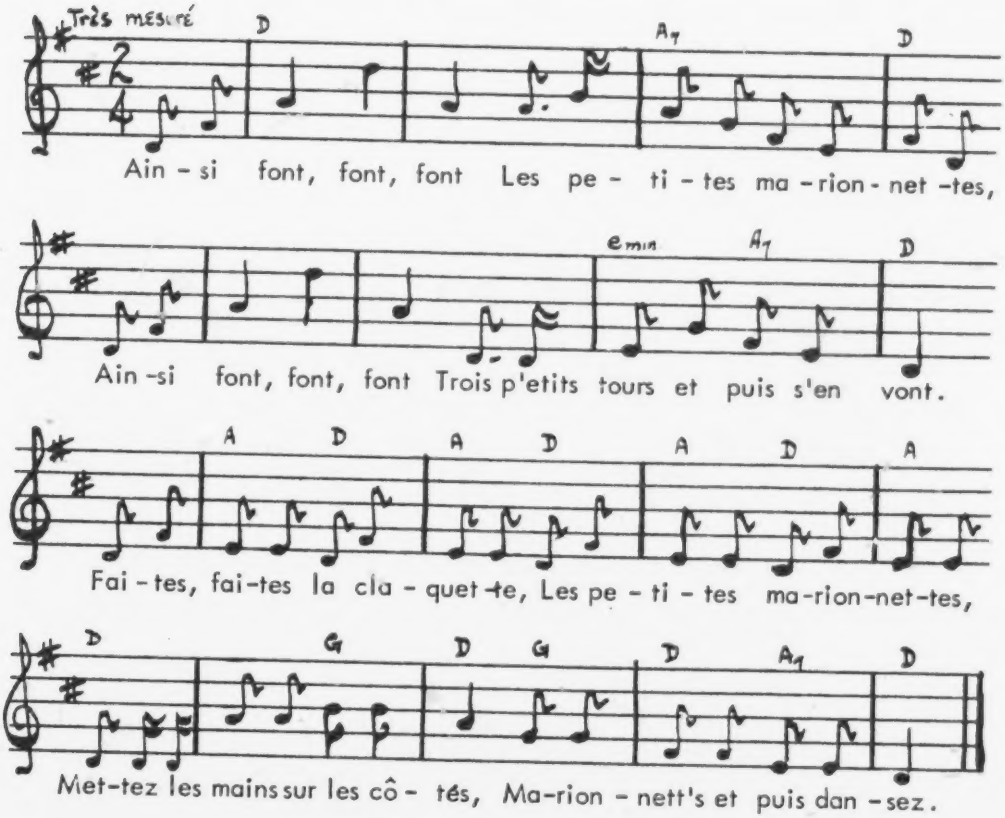
8. Remember that many French children's songs are lively and gay. Be careful not to let the singing become too slow.

(Music Copy has been prepared by Mrs. Annabelle MacMillan.)

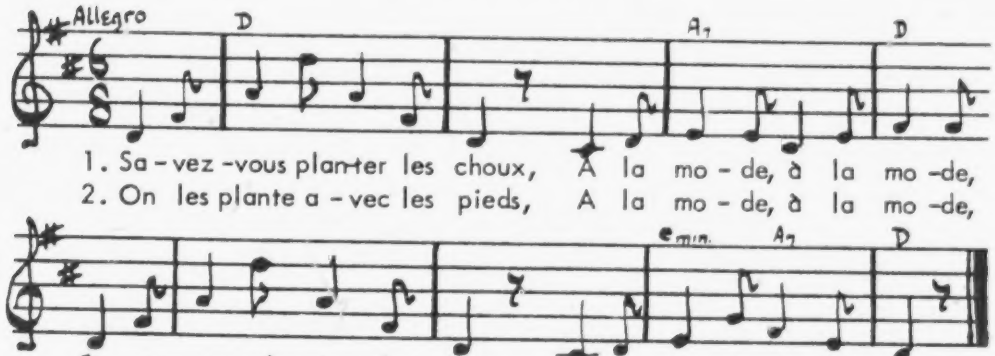
## APPENDIX 1. MUSIC

### MONTE SUR UN ELEPHANT

### AINSI FONT, FONT, FONT


Très mesuré
D A7 D
Ain - si font, font, font Les pe - ti - tes ma - rion - net - tes,
emin A7 D
Ain - si font, font, font Trois p'etits tours et puis s'en vont.
A D A D A D A
Fai - tes, fai-tes la cla - quet-te, Les pe - ti - tes ma-rion-net-tes,
D G D G D A7 D
Met-tez les mains sur les cô - tés, Ma-rion - nett's et puis dan - sez.

## SAVEZ - VOUS PLANTER LES CHOUX?


Allegro
D
A7
D
1. Sa - vez -vous plan-ter les choux, A la mo - de, à la mo -de,
2. On les plante a - vec les pieds, A la mo - de, à la mo -de,
e min.
A7
D
Sa -vez -vous plan-ter les choux, A la mo -de de chez nous?
On les plante a - vec les pieds, A la mo -de de chez nous.

3. On les plante avec les g'noux
4. On les plante avec les mains
5. On les plante avec le nez
6. On les plante avec la tête

## LA BONNE AVENTURE

## MON MERLE

Allegro
G
G C G
Mon merle a per - du (un' plum', deux) Mon merle a per-du (un' plum', plum', plum', deux)
D7
G C G
D7
G
Il ne chan-t'ra plus, mon merle, Il ne chan-t'ra plus.

## ENTRE LE BOEUF ET L'ANE GRIS

Andantino (Very softly)
d min
Bb
1. En - tre le boeuf et l'â - ne gris, Dors,
2. En - tre les ro - ses et les lys, Dors,
3. En - tre les pas - tou - reaux jo - lis, Dors,
d min
Bb
A
d min
G7
C
dors, dors le pe - tit fils Mille an-ges di - vins,
F
Bb
d min
Mil - le sé - ra - phins, Vo-lent à l'en - tour de ce grand
A7
d min
g min.
D
Dieu ___ d'a_ - mour, Roi des an - ges dors!

# IL EST NE, LE DIVIN ENFANT

Allegro
G
Il est né, le di - vin en - fant! Jou-ez, haut-bois, ré-son-
D7
G
nez, mu- set - tes! Il est né, le di - vin en - fant!
G D7 G C D7 G FINE
Chan - tons tous son a - - vè - ne - ment!
G C G
De - puis plus de qua - tre mille ans,
G D7 G D7 G
Nous le pro-met-taient les pro - phè-tes, De - puis plus de qua -
C G D7 D.C. al Fine
tre mille ans, Nous at - ten-dions cet heu - reux temps.

# MEUNIER, TU DORS

Lentement
G
D7
G
Meu - nier, tu dors, ton mou - lin va trop vi - te, Meu -
D7
G
nier, tu dors, ton mou - lin va trop fort.
D7
Ton mou - lin, ton mou - lin va trop vi - te,
G
Ton mou - lin, ton mou - lin va trop fort;
D7
Ton mou - lin, ton mou - lin va trop vi - te,
G
Ton mou - lin, ton mou - lin va trop fort.

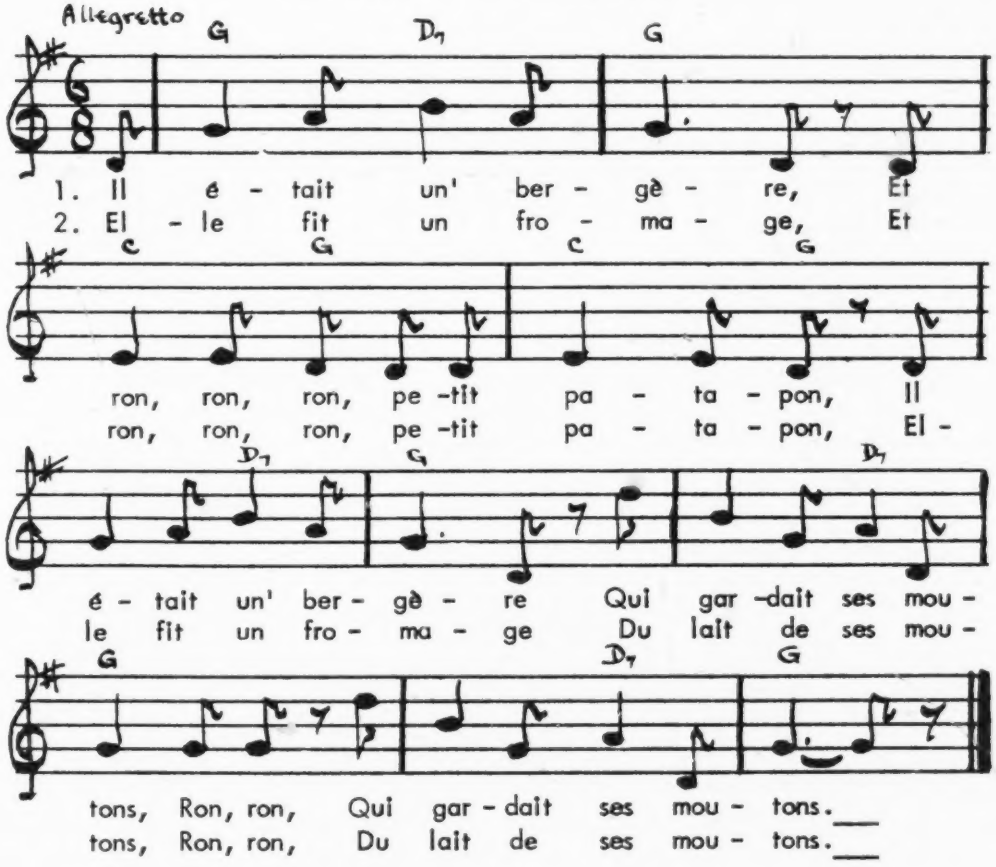
# UN FLAMBEAU, JEANNETTE, ISABELLE

Allegro
G
e min
a min
D7
1. Un flam - beau, Jean - nette I - sa - bel - le,
2. Dou - ce - ment dans l'é - ta - ble clo - se,
G
e min
a min
D7
G
Un flam - beau, Cou - rons au ber - ceau.
Dou - ce - ment Ve - nez un mo - ment!
G
D7
C'est Jé - sus, bon - nes gens du ha - meau.
Ap - pro - chez! Que Jé - sus est char - mant!
C
G
C
D7
e min.
Le Christ est né, Ma - rie ap - pel - le. Ah!
Comme il est blanc, comme il est ro - se! Do!
D7
G
D7
G
D7
e min
Ah! Ah, que la Mère est bel - le! Ah!
Do! Do! Que l'en - fant re - po - se! Do!
D7
G
D7
G
Ah! Ah, que l'en - fant est beau.
Do! Do! Qu'il rit en dor - mant!

# IL ETAIT UN PETIT NAVIRE

Allegro
G
D7
1. Il é - tait un pe - tit na - vi - re, Il é - tait
2. Il a vo - gué sept ans sur mer Il a vo -
G
un pe - tit na - vi - re, Qui n'a - vait
gué sept ans sur mer Sans ja - mais
ja - ja - ja - mais na - vi -
la la la terre a - bor -
D7
gué, Qui n'a - vait ja - ja - ja - mais na - vi -
der, Sans ja - mais la la la terre a - bor -
1. G
D7
2. G
gué. O - hé, O - hé!
der.

# IL ETAIT UN' BERGERE


Allegretto
G D7 G
1. Il é - tait un' ber - gè - re, Et
2. El - le fit un fro - ma - ge, Et
C G C G
ron, ron, ron, pe -tit pa - ta - pon, Il
ron, ron, ron, pe -tit pa - ta - pon, El -
D7 G D7
é - tait un' ber - gè - re Qui gar -dait ses mou -
le fit un fro - ma - ge Du lait de ses mou -
G D7 G
tons, Ron, ron, Qui gar - dait ses mou - tons.
tons, Ron, ron, Du lait de ses mou - tons.

3. Le chat qui la regarde,
Et ron, ron, ron, petit patapon,
Le chat qui la regarde
D'un petit air fripon,
Ron, ron,
D'un petit air fripon.

4. Si tu y mets la patte,
Et ron, ron, ron, petit patapon,
Si tu y mets la patte
Tu auras tu bâton,
Ron, ron,
Tu auras tu bâton.

5. Il n'y mit pas la patte,
Et ron, ron, ron, petit patapon.
Il n'y mit pas la patte,
Il y mit le menton,
Ron, ron,
Il y mit le menton.

APPENDIX 2

PERSONAL NAMES

| Boys | | Girls | |
|---|---|---|---|
| Alfred | Alfred | Adele | Adèle |
| Allen | Alain | Alice | Alice |
| Andrew | André | _____ | Andrée |
| Anthony | Antoine | Ann (Anne) | Anne (Annette, Annie) |
| Arthur | Arthur | | |
| August | Auguste | Barbara | Barbara |
| Carl (Charles) | Charles | Beatrice | Béatrice |
| Claud | Claude | Catherine | Catherine |
| Daniel | Daniel | Charlotte | Charlotte |
| David | David | Christine | Christine |
| Denis | Denis | Claire (Clara) | Claire |
| Dominic | Dominique | _____ | Claudette |
| Edmund | Edmond | _____ | Claudine |
| Edward | Edouard | _____ | Denise |
| Eugene | Eugène | Dorothy | Dorothée |
| Francis | Francis (s pronounced) | Edith | Edith |
| | | Edna | Edna |
| Frank | François | Eleanor | Eléonore |
| Frederick | Frédéric | _____ | Eliane |
| George | Georges | Elizabeth | Elisabeth |
| Gerard | Gérard | Elise | Elise |
| Gilbert | Gilbert | Esther | Esther |
| Henry | Henri | Evelyn | Evelyne |
| Herbert | Herbert | Florence | Florence |
| James | Jacques | Frances | Françoise |
| Jerome | Jérôme | _____ | Geneviève |
| John | Jean | Gertrude | Gertrude |
| Joseph | Joseph | Helen (Ellen) | Hélène |
| Julian | Julien | Harriet (Henrietta) | Henriette |
| Leon | Léon | | |
| Leonard | Léonard | Irene | Irène |
| Louis | Louis | Isabel | Isabelle |
| _____ | Marcel | Jane (Jean, Joan) | Jeanne (Janine, Janette) |
| Martin | Martin | | |
| Michael | Michel | _____ | Jacqueline |
| Morris | Maurice | _____ | Josette |
| Nathan | Nathan | Julia | Julie |
| Oliver | Olivier | Laura | Laure (Laurette, Laurence) |
| Patrick | Patrick (Patrice) | | |
| | | Lillian | Liliane |
| Paul | Paul | Louise | Louise |
| Peter | Pierre | Lucile | Lucile |
| Philip | Philippe | Lucy | Lucie |
| Raymond | Raymond | Madelaine | Madeleine |
| Richard | Richard | Marion | Marianne |
| Robert | Robert | Martha | Marthe |

| Boys (cont.) | |
|---|---|
| _____ | Serge |
| Stephen | Stéphane |
| Theodore | Théodore |
| Thomas | Thomas |
| William | Guillaume |

| Girls (cont.) | |
|---|---|
| _____ | Martine |
| Marie | Marie |
| _____ | Michèle |
| _____ | Monique |
| Nancy | Nancy |
| Patricia | Patricia |
| Rose | Rose |
| Sandra | Sandra |
| Sarah | Sarah |
| Stella | Estelle |
| _____ | Stéphanie |
| Susan | Susanne |
| Theresa | Thérèse |
| Virginia | Virginie |
| _____ | Yvette |
| _____ | Yvonne |

APPENDIX 3

REFERENCES FOR TEACHERS

The list below will be found useful in selecting and obtaining various indispensable teacher's tools such as dictionaries, grammars, texts, etc., and in obtaining classroom materials.

Dictionaries

Nouveau Petit Larousse Illustré. Paris, Librairie Larousse, (frequently reprinted; about $5.00 in the U. S.)

Concise Oxford French Dictionary (Chevalley). New York, Oxford University Press, revised 1940. $4.00

Shorter French and English Dictionary (Mansion). Boston, D. C. Heath, n. d. $5.50

Grammars

Mansion, J. E., French Reference Grammar. Boston, D. C. Heath, n. d. $2.40

Fraser, Squair, and Carnahan, Standard French Grammar. Boston, D. C. Heath, 1931. $3.20 (Note: Part II of this book, pages 263-470, first appeared in 1901 and still remains a most useful reference tool. The rest of the book is less important.)

Texts, Maps, Posters, Pictures, and other realia

T. Bieber, 146 Mohegan Ave., New London, Conn.
Stechert-Haffner, Inc., 31 East 10th St., New York 3, N. Y.
Gessler Publishing Co., Hastings-on-Hudson, N. Y.
Franco-American Distribution Center, 972 Fifth Ave., New York 21, N. Y.
French Government Tourist Bureau, 610 Fifth Ave., New York 20, N. Y.
French Railroads, 610 Fifth Ave., New York 20, N. Y.

Information, Bibliographies, etc.

References on Foreign Languages in the Elementary School, Circular No. 495, Revised, June 1959, U. S. Department of Health, Education, and Welfare, Office of Education, Washington 25, D. C.